

A Streetcar Named Desire

André Previn

19, 21, 23 & 25 November 2006 at The Gaiety Theatre

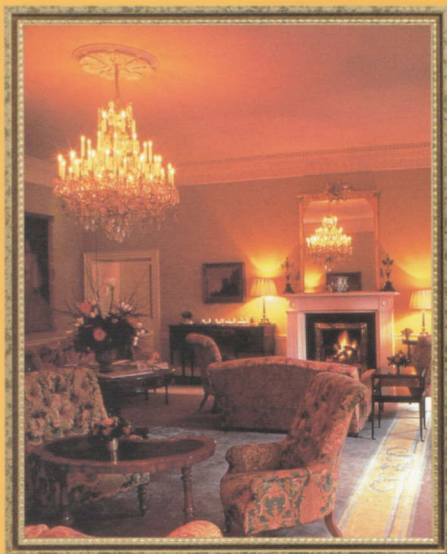


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A Streetcar Named Desire

André Previn

Sung in English

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David Brophy

DIRECTOR:

Lynne Parker

DESIGNER:

Monica Frawley

LIGHTING DESIGNER:

Tina MacHugh

ASSISTANT DIRECTOR:

Helène Montague

RÉPÉTITEUR:

Mairéad Hurley

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Gaiety Theatre, Dublin

19, 21, 23 & 25 November 2006

There will be a 20 minute interval after Act II

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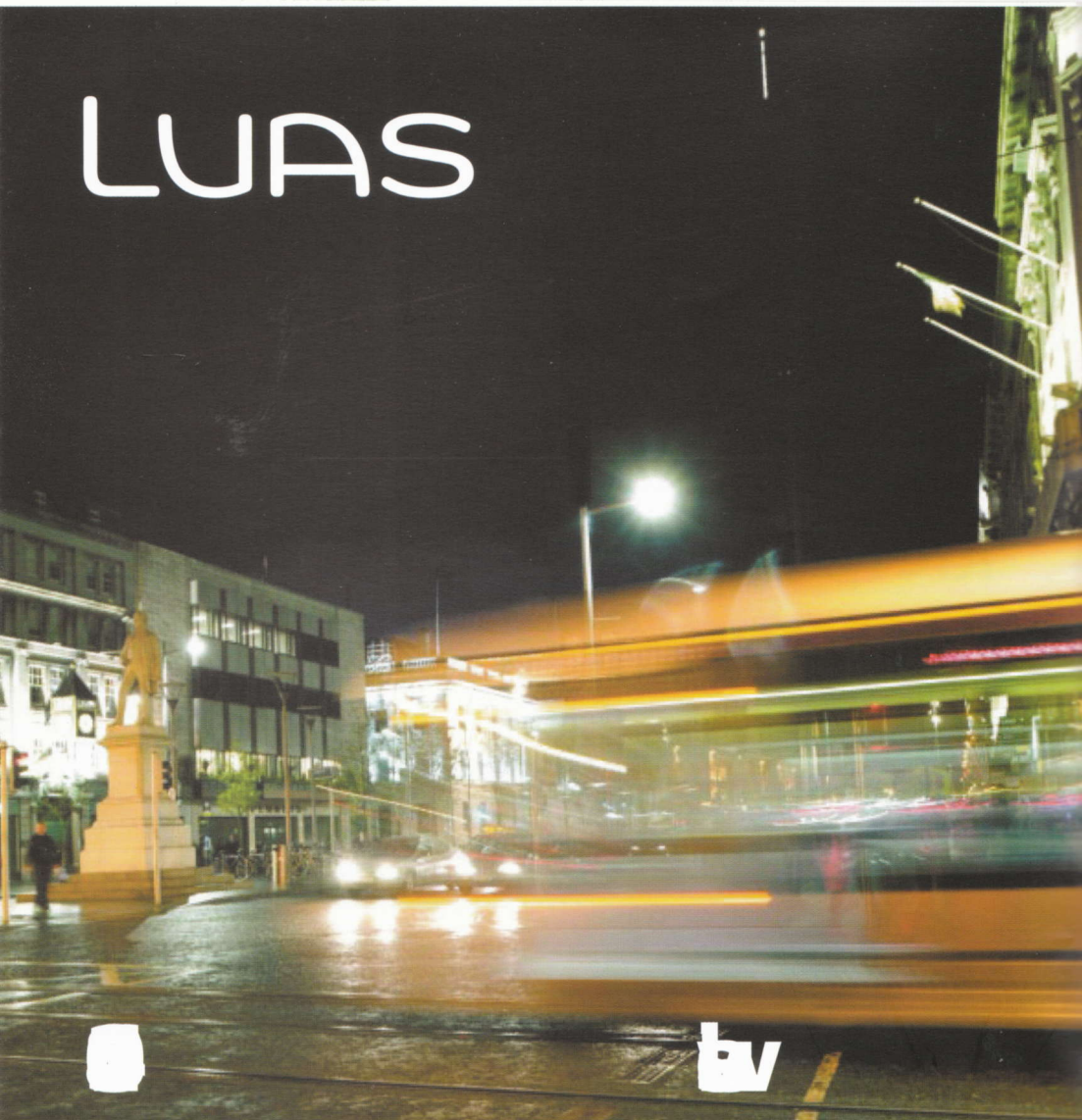
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A Streetcar Named Desire

André Previn

Blanche DuBois
Stella Kowalski
Eunice Hubbell
Stanley Kowalski
Mitch
Steve Hubbell
Pablo Gonzales
Young Collector
Mexican Women
Doctor
Nurse

Orla Boylan
Colette Delahunt
Sandra Oman
Sam McElroy
Paul McNamara
Andreas Jaeggi
Aslan Wheeler
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*A Streetcar Named Desire was first performed by
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A Streetcar Named Desire – *a short plot synopsis*

The entire action of the opera takes place in the New Orleans apartment of Stanley and Stella Kowalski.

ACT ONE

Ex-teacher Blanche DuBois, a deeply depressed woman who is homeless, jobless and addicted to alcohol, arrives in New Orleans to visit her sister Stella Kowalski.

Infuriated by his sister-in-law's put-on airs, her suggestive behavior, and what he regards as her irresponsible squandering of his wife's birthright, Stanley Kowalski is determined to expose Blanche's lies about her past. What he doesn't know is that Blanche's past is more tragic and sordid than he imagines.

During a poker game, Blanche meets and sets her sights on Stanley's workmate Harold Mitchell (Mitch), a man very much tied to his mother's apron strings. Stanley gets drunk and strikes Stella because he believes she is siding with Blanche against him. Next morning Stanley overhears Blanche encouraging her sister to leave him.

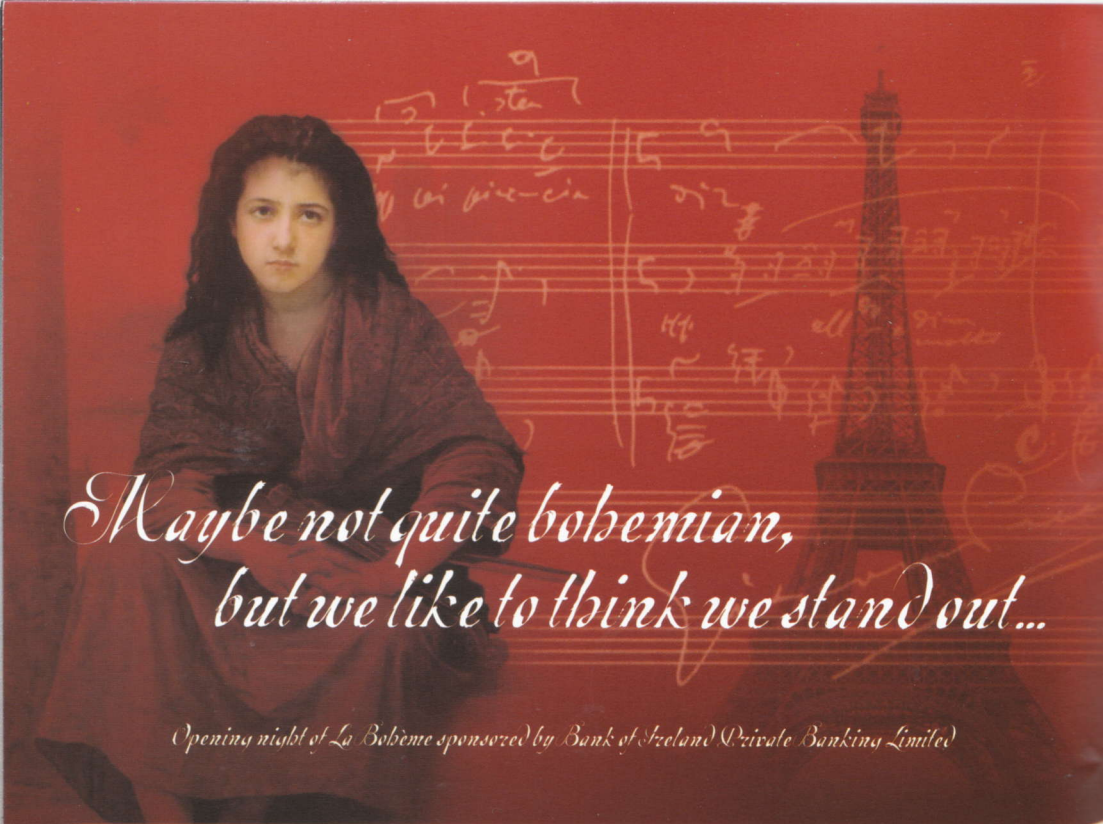
ACT TWO

Some weeks later, Stanley tells Stella that he is having inquiries made about Blanche's reasons for leaving her hometown of Laurel. When he and his now-pregnant wife go out for the evening, Blanche attempts to seduce a young paper boy. She later goes on a date with Mitch, who unburdens his heart to her. Blanche tells him of her brief marriage to a young homosexual and how she blames herself for his suicide.



Costume sketches by
Monica Frawley.

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ACT THREE

A few weeks later, at Blanche's birthday party, Stanley reveals that he has discovered Blanche's unsavory reputation for seducing young men, and the fact that she had been forced to leave her home town. He hands her a one-way ticket back to Laurel and tells her that Mitch now knows everything.

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Later that night, after Stella has been taken to hospital for a premature delivery, an inebriated Mitch arrives and bitterly reproaches Blanche. He denounces her as someone unfit to enter his mother's house. This, and the appearance of a Mexican woman selling flowers for the dead, are the triggers that start to unhinge Blanche's mind. Her mental collapse is completed when Stanley returns and rapes her.

Some days later, Blanche says she is going on holiday with a fictitious old admirer. In fact Stella, unwilling to believe Blanche's accusations against Stanley, is packing her sister's clothes for her visit to the asylum. When the doctor arrives, Blanche takes his arm with a smile, then she sets off to be taken care of, she declares, by "the kindness of strangers".

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A lyrical streetcar ride

Tennessee Williams always claimed that his plays, especially *A Streetcar Named Desire*, were quite operatic enough without having music added. Yet, in the mid-1960s he invited composer Lee Hoiby to adapt any of them he wished for the lyric stage. Hoiby chose to set *Summer and Smoke*, and his operatic version eventually had its premiere at the St Paul Opera in Minnesota in 1971.

Twenty-five years would pass before Lofti Monsouri commissioned André Previn to set *Streetcar* for his San Francisco Opera. After almost 50 years experience of writing dramatic film and stage music, as well as more recent success as a songwriter, Previn felt that it maybe it was, indeed, time for him to dip his compositional talents into the operatic ocean. The idea of setting Tennessee Williams's immortal prose to music caused him some initial doubts, but the prospect of having Renée Fleming metamorphose Blanche DeBois into an operatic diva was hard to resist.

The task of translating Williams's lengthy script into an opera libretto fell to Philip Littell. Because sung text takes longer to put across than spoken words, Littell had to lose more than 60 minutes of the original while still maintaining the work's narrative potency. Furthermore, he had to avoid



Costume sketches by
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alienating theatergoers who knew the play backwards and who always looked forward to enjoying their favourite lines. And that's something he achieved with considerable adroitness: Williams-aficionados have nothing to fear from this libretto.

André Previn is an experienced word-setter, and his recitative-like vocal writing for *Streetcar* faithfully reflects Tennessee Williams's speech rhythms. Of course there are episodes of lyrical expansion, moments when the characters look beyond the reality of their lifestyles to dreams of better things, but the music rarely relegates the play's text to mere vocalising.

His writing for the huge central role of Blanche DuBois is particularly interesting. According to Edward Seckers in *The Gramophone*, "Blanche's vain belief that 'soft people have got to shimmer and glow' is reflected in music almost as sweet as it is extinct. Previn is sparing with this music, but when it comes, it floats, untouched and unsullied by the grubbiness, the brutality, of the real world below. And just as Blanche retreats more and more into her imagined world, so Previn's music for her grows more fragrant, more voluptuous, transporting her and us to higher and flightier regions."

Alongside the stage-dominating Blanche, her subdued sister Stella is also a soprano role. Stanley Kowalski, the hunky brother-in-law who destroys Blanche, is a beefy baritone whose music doesn't always match the man's violent nature. But Mitch, the mother-dominated man who falls in love with Blanche, is well-written for tenor and is given one particularly touching moment in Act Two when he eloquently articulates his belief in the power of love.



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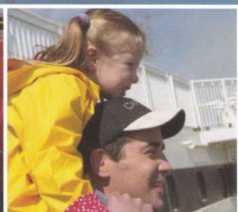
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The author

Tennessee Williams, one of the most popular playwrights of 20th century American literature, was born in 1911 in Columbus (Missouri). He attended the University of Missouri and, after numerous interruptions to his studies, finally graduated in 1938. In the years that followed, he took whatever work he could find and began attending courses for young playwrights given by the German émigré director Erwin Piscator. In 1945, Williams achieved a breakthrough with the success of his play *The Glass Menagerie* – it received the New York Drama Critics Circle Award for best stage play of the season; today it remains a fixture in the repertoires of theatres around the world. Williams received a second Pulitzer Prize for his *Cat on a Hot Tin Roof*, premiered in 1955 and made into a highly successful film in 1958 starring Elizabeth Taylor and Paul Newman. Other successful dramas by Williams include *The Rose Tattoo* (1950), the long one-act play *Suddenly Last Summer* (1958), *Sweet Bird of Youth* (1959), and *Night of the Iguana* (1961), although the last of these was less well received.

Tennessee Williams also wrote two novels and four volumes of short stories. In *Memoirs* (1975) the writer gave an account of his problems with drug and alcohol addiction and his homosexual orientation, which he came to acknowledge only late in life. The author died in New York in 1983. What characterises his stage works – often set in the American south – is the subtle interplay between his convincing, fully rounded characters and the many symbolic references. Against a parochial backdrop, Williams succeeds in creating a powerful synthesis of decadence, nostalgia and sensuality in his plays. They are, above all, intrinsically naturalist in character, and a recurring central element is the



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tragic failure of his protagonists. Often enduring mental pain, they arouse the sympathy of the audience, their disillusionment growing from their unfulfilled desires, their inability to cope with life, and their loneliness

The stage play *A Streetcar Named Desire* asks to what extent lies and self-delusion are necessary in order to gain some contentment from a ruined life. Profligacy and debauchery, paranoia and depression – these are the co-ordinates which give the characters their bearings. In this system there can be no certainties, no fulfilment. The only constant to grasp hold of is the desire for love. This is true for Blanche DuBois, the traumatised teacher, who escapes to a world of her imagination because reality is too hard to bear; it is equally true for the brutal Stanley Kowalski, who literally fights his way through life; and for Blanche's sister, Stella, who has grown to accept her slavish dependence on Stanley; and it is true, too, for Mitch, the shy young man lacking inner drive and conviction. The characters are individually drawn prototypes in a provincial existence, oscillating between fear and madness. For this reason the play is regarded as the best example of extreme psychological and psychoanalytical naturalism of 20th century American drama. The shocking nature of the story line should not allow the subtle depiction of Blanche's mental state to go unnoticed. The paranoiac is fascinating as a stage presence precisely because the flights of fancy of the mentally unstable can be vehicles for poetry, lending dignifying grace and transparency to a person whose world has collapsed. In the end, it is the horrifying brutality of Blanche's male opponent which brings the onset of madness.



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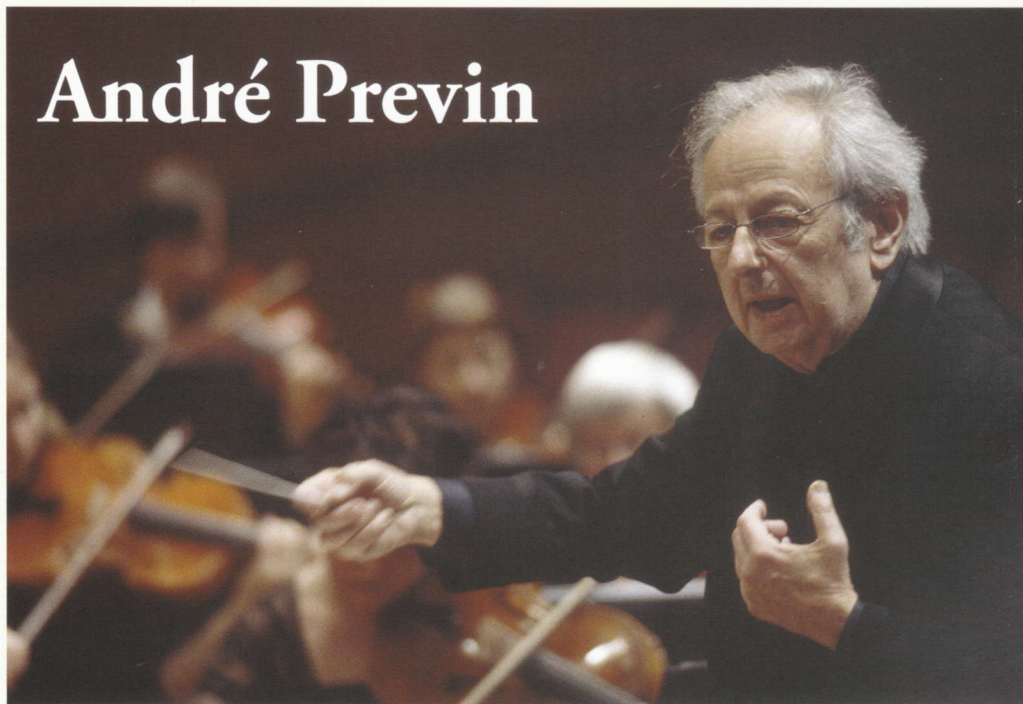
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André Previn



American conductor, composer and pianist André George Previn is originally of German extraction. Born in Berlin in 1929, Andreas Ludwig Prewin emigrated to the USA with his family in 1938, where his grandfather, Charles Previn, was musical director at Universal Studios in Hollywood. André Previn took American citizenship in 1943. He studied orchestral conducting with Pierre Monteux and composition with Mario Castelnuovo Tedesco and Ernst Toch. He began his early musical career as a jazz pianist and arranger for the film industry. In 1963, he made his conducting debut with the Saint Louis Symphony Orchestra. Five years later he was appointed principal conductor of the London Symphony Orchestra, where he remained until 1979. Previn was a champion of contemporary music and, above all, of English composers such as William Walton and Ralph Vaughan Williams.

As successor to John Barbiroli, he took over as conductor of the Houston Symphony Orchestra in 1967, and from 1976 until 1984 was principal conductor of the Pittsburgh Symphony Orchestra. From 1968 to 1979 he was principal conductor and musical director of the London Symphony Orchestra, and in 1992, this orchestra bestowed on him the life-time title of conductor laureate. In 1986, André Previn became musical director of the Los Angeles Philharmonic Orchestra. He has appeared as guest conductor at the music festivals in Salzburg and Edinburgh and has conducted all the major orchestras in the United States and Europe. In Germany, he receives regular invitations to perform with the Radio Orchestras in Munich, Hamburg and Cologne.

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It was for his stage works and orchestral and chamber music that André Previn the composer became best known. The playwright, Tom Stoppard wrote the text for the hitherto unpublished opera *Every Good Boy Deserves a Favour*; a piano concerto was dedicated to Vladimir Ashkenazy; and he wrote numerous song settings for Janet Baker and Kathleen Battle. His arrangements for the film adaptation of the musical *My Fair Lady* won Previn an Academy Award

As a chamber recitalist, Previn has performed with Emanuel Ax, Yo-Yo Ma, Victoria Mullova and Gil Shaham; as accompanist, he has recorded song recitals with Barbara Bonney and Renée Fleming. His lengthy discography reveals the breadth of his artistic creativity: from the overtures of Hector Berlioz and Carl Orff's *Carmina Burana*, to the ballets of Tchaikovsky, the four piano concertos of Rachmaninov, with Vladimir Ashkenazy as soloist, and the piano trios of Brahms - all have received multiple commendations and awards. André Previn has also made jazz recordings including a *Fats Waller Song Book* and piano works by George Gershwin - and he has toured widely with the bassist Ray Brown, guitarist Mundell Lowe and drummer Grady Tate.

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From play to opera

André Previn in conversation with Richard Dyer
of the *Boston Globe*

You waited a long time before writing your first opera. How did the *Streetcar* project come about?

Lotfi Mansouri, who runs the San Francisco Opera, called me up one day near the end of 1994, and asked me if I wanted to write an opera. 'What about *A Streetcar Named Desire*?' I was instantly crazy about the idea – why wouldn't I be? So I said 'Yes'.

You were on the wrong coast to have seen the original production of *Streetcar*. What were your experiences of Tennessee Williams's play?

I read it when it first came out in 1947, but I didn't see it until a London production, which must have been in the late 1950s sometime. Claire Bloom played Blanche DeBois, and she was transcendently wonderful. Of course I saw the movie with Marlon Brando and Viven Leigh, and I saw the Broadway revival with Jessica Lange. There was a television production with Ann-Margret, and she wasn't bad. At one time or another I met Viven Leigh, Brando and Karl Malden, but we never happened to talk about *Streetcar*. I regret that I never met Tennessee Williams. I think *Streetcar* is one of the great American plays. It is intensely touching, yet parts of it are also very funny. Some of my theatre friends tell me that the original Broadway production was the best-directed new play, ever.



*Some time went into making arrangements with the Tennessee Williams estate and into finding an appropriate librettist. We chose Philip Littell, who had written the text for an earlier opera premiered in San Francisco, Conrad Susa's *Les Liaisons dangereuses*.*

What were some of the issues that needed to be resolved before you could start composing the music?

Some time went into making arrangements with the Tennessee Williams estate and into finding an appropriate librettist. We chose Philip Littell, who had written the text for an earlier opera premiered in San Francisco, Conrad Susa's *Les Liaisons dangereuses*.

What was your working relationship with Philip Littell?

The Tennessee Williams estate was anxious to preserve as much of the play's language as possible. Philip did a wonderful job of cutting and condensing. The play is four hours long. If I had tried to set all of it, the opera would have been as long as Messiaen's *Saint François d'Assise*. We talked in advance about things like where the arias would come, and he was very accommodating. He was way ahead of me – I didn't start until he was already finished and I was getting polite but anxious calls from the music publisher. Philip, Colin and I had conversations about our perceptions of Blanche. For me, she is totally sympathetic; Philip finds her morally censurable. I think the play is exclusively about Blanche, and not really about Stanley so much; it took Brando to make us think it was. Talk about a life – Blanche's life was preordained. She is a sad, doomed, vulnerable woman, that's why she is so riveting. Those are the qualities which Claire Bloom brought out so brilliantly.

I was naturally concerned about the rape scene. 'How much are you going to show?', I asked Colin. He told me the stage would be completely



blacked out, and that he wanted two minutes of music. I said, 'Colin, you can't rape Blanche in two minutes – give me between four and five.'

Blanche dominates the play the way the soprano dominates a Puccini opera, but all of the other characters are interesting too. Take Stanley's poker-playing buddy, Mitch...

Yes. Mitch is lost for a different set of reasons. Both Mitch and Blanche are so desperately lonely that they keep hoping to find what they need in each other, although both of them must know better – he's completely wrong for her, this sad and fragile mamma's boy. Even when Tennessee Williams wrote characters he was alienated from, he infused them with something that makes you sorry for them

***Streetcar* is full of famous lines that everyone knows. Were you intimidated by these lines?**

No, not particularly. But there is no way to have "Stell-lahhh!" sung without getting a laugh. Dietrich Fischer-Dieskau himself couldn't stand at the foot of the stairs and sing "Stell-lahhh!" Philip wanted me to set it to music, but I said, 'It can't be done'.

Blanche's aria, "I want magic!", is the first music from the opera to have been recorded. It is sultry and torpid, you can feel the New Orleans heat and humidity as well as understand Blanche's desperation and her special grace. Is this passage characteristic of the musical language of the score?

This is not a story in which a composer can be ingratiating all the time. I have always been in favor of music with a tonal centre, although I think some of the composers today have turned the clock back too far. "I want magic!" is a special case – I felt that at that point in the story it would be wise to retreat into something absolutely unreal in terms of today's music.

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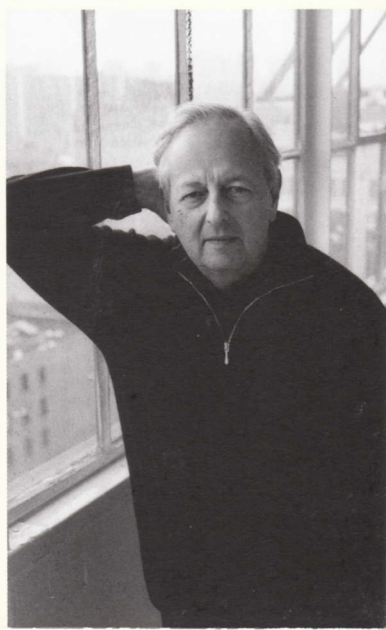
The play has a musical structure, and there's a fair amount of musical detail in it. Williams calls for an offstage "blue piano" being played – "with the infatuated fluency of brown fingers" and which "expresses the spirit of the life which goes on here". Blanche sings "Paper moon" when she's in the bathtub. Do you retain any of these suggestions in your score?

All along the way I had to stick by musical decisions I had made previously – decisions that had long-lasting consequences. I knew when I was writing music that I would need to use it again later in the opera.

Music added a dimension to what was essentially a non-musical play, but those specific references which worked so well in the play would set up interference in the opera. I made a conscious decision not to use references to New Orleans jazz – if I were writing an opera set in St Petersburg I wouldn't necessarily want to introduce a balalaika. Everyone knows that I've played a lot of jazz in my lifetime, so people are bound to say that there is a jazz influence in the harmonies or the rhythmic patterns. I like to quote Aaron Copland, who replied to questions about jazz in his work by saying, 'I didn't grow up in a vacuum 'I did not set out to write a jazz-influenced score, but I didn't set out not to do so either'. Another decision I made was to stick very closely to the speech patterns – I don't like elongations and stretching of syllables. All along the way I had to stick by musical decisions I had made previously – decisions that had long-lasting consequences. I knew when I was writing music that I would need to use it again later in the opera. Other than that, I didn't have much of a floor plan before I started, although I marked the things that would obviously be arias or duets.

Other operas stand behind yours – that's true of every opera, every symphonic work. I hear something of Puccini in the flexible way in which conversation flowers into song and returns to conversation, something of *Porgy and Bess* in the way the community surrounding the characters is evoked. Over the years you have conducted a comprehensive symphonic repertoire but your operatic conducting has been both selective and eclectic – works by Mozart, Britten, Strauss, Walton, Ravel, Johann Strauss Jr. Who are your operatic heroes?

In this century, Britten in England, Samuel Barber in this country. I like that kind of musical vocabulary. In Ben's work I like the unfailing sense of drama, the sheer theatricality, the unusual mastery of orchestration. *The Turn of the Screw* is the one genuinely scary opera that I know. In Barber what I find so appealing is that nonstop lyricism of his. And just when his music seems to be veering towards the simplistic, he will throw a surprise at you. The appeal of opera to me is the combination of music and drama – this is irresistible, like the collaboration of voice and orchestra. And the opera is the one place left in the theater where the composer has the last word.



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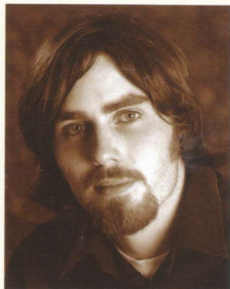
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Biographies



Andrew Boushell – Tenor (Ireland) *Young collector*

Andrew Boushell is a fourth year student on the BMus course at the DIT Conservatory of Music and Drama, where he studies voice with Deirdre Grier-Delaney and répétiteur Mairéad Hurley. He has participated in masterclasses with Robert Alderson, Donald Maxwell and the internationally renowned Dennis O'Neill. He is a member of the Opera Ireland chorus and recently took part in their productions of Verdi's *La traviata* and Gounod's *Faust*. His oratorio repertoire includes Puccini's *Messa di Gloria*, Britten's *Rejoice in the Lamb*, Mozart's *Coronation Mass*, Haydn's *Nelson Mass* and Bach's *Christmas Oratorio*. Andrew Boushell has also performed the role of Basilio in Mozart's *The Marriage of Figaro* at the DIT "Night at the Opera" in the National Concert Hall in 2004. Most recently he performed the role of Ferrando in Mozart's *Così fan tutte* in a joint production between the DIT and Opera Ireland.



Orla Boylan – Soprano (Ireland) *Blanche DuBois*

Orla Boylan, who studied with Mary Brennan at the DIT College of Music, was the winner of the first ever Veronica Dunne International Singing Competition in Dublin in 1995. Her other major awards include first prize in the As.Li.Co. European Operatic Singing Competition and the Ulster Bank Foundation Bursary in 1996, and the Austrian Theatres' prize and the Graz and Klagenfurt special prizes at the 1998 Belvedere International Singing Competition in Vienna. This season's highlights have included Lisa in Tchaikovsky's *Queen of Spades* at Holland Park, Madame Lidoine (*The Carmelites*) with English National Opera, and Donna Anna (*Don Giovanni*) at the New York City Opera. Next season she sings *Jenufa* at Cologne Opera and Sieglinde (*Die Walküre*) with Opera National du Rhin. Other recent operatic roles include her role-debut as Strauss's Arabella for Garsington Opera; Female Chorus (*The Rape of Lucretia*) and Sieglinde with ENO; and The Governess (*The Turn of the Screw*) with Angers Nantes Opera.

Colette Delahunt – Soprano (Ireland) *Stella Kowalski*

Colette Delahunt was born and educated in Ireland. She studied with Nancy Calthorpe at the College of Music in Dublin, from where she graduated with distinction in 1992, and with Valerie Masterson at Trinity College of Music in London. After many awards, including Sutton Young Musicians Recording Award, Wolfson Singing Prize (1993), the BBC Young Artists Forum in 1994. She joined the chorus at Glyndebourne, where she also understudied a number of leading roles before making her solo at the 1996 Festival as the young girl in Berg's *Lulu*. For Opera North she has appeared as Tebaldo in *Don Carlos* and Esmerelda in *The Bartered Bride*, a role she repeated with the Royal Opera Covent Garden in a production seen on BBC Television. Her Mozart repertoire includes Pamina at Aix en Provence, Servilia in *La clemenza di Tito* with Glyndebourne Touring Opera, Countess Almaviva for Lyric Opera, and Susanna for Opera Theatre Company, Glyndebourne Touring Opera and Opera North.



Nickola Hendy – Soprano (Ireland) *Nurse*

Nickola Hendy recently graduated with a First Class Honours Degree in Music Performance from the DIT Conservatory of Music and Drama, where she won the Michael McNamara Gold Medal and the Student Academic Excellence award. She is now studying for her Masters in Performance with Anne-Marie O'Sullivan, Mairéad Hurley and Regina Nathan. She was one of the vocal students who took part in the first of the Wexford Festival's Young Artist Development Programme under Dennis O'Neill last summer. She has also qualified for the final round of auditions for the National Opera Studio in London. She will begin vocal studies shortly with Janice Chapman in London. A regular performer with Opera Ireland, she has sung with the National Chamber Choir in the National Gallery and on tours to Holland and Belfast. She has broadcast on RTE lyric fm and has given recitals throughout Dublin. Future engagements include Mascagni's *Santuzza* for Lyric Opera at the NCH.





Andreas Jäggi – Tenor (Switzerland) Steve Hubbell

Andreas Jäggi's previous Opera Ireland roles were Monastatos, Sylvester Heegan in *The Silver Tassie* and Steva in *Jenůfa*. Trained in Zurich, he performed as artist in residence in various German opera houses and, since 1987, has appeared regularly with the Paris National Opera: *Theodora* at Opéra Comique; *The Master and Margarita*, *Les Noces*, *tantz-schul*, *Seven Deadly Sins*, at the Palais Garnier; *Fiery Angel*, *Les brigands*, *Hoffmann*, *Mahagonny*, *Wozzeck*, *Fledermaus*, *Juliette ou la clef des songes* and *Salome* at the Bastille. He has also sung in Lyon, Strasbourg, Nantes, Metz, Saint-Etienne, Vichy, Geneva, Amsterdam, Antwerp, Cologne, Düsseldorf/Duisburg and Lisbon as well as at the Festivals of Orange and Aix-en-Provence. He sang in Opéra de Lyon's *Seven Deadly Sins* at this year's Edinburgh International Festival. He also has an extensive concert repertoire and appears regularly with the English Bach Festival. He has been a member of Company Alain Germain since 1976, and has recorded Schnittke's *Faust Cantatas* for AVRO.



Sam McElroy – Baritone (Ireland) Stanley Kowalski

Sam McElroy's Opera Ireland roles include Don Giovanni, Sharpless, Yeletsky, Rossini's Figaro and Dandini, and Harry Heegan in *The Silver Tassie*. He has also performed with OTC, and he represented Ireland at the 1999 BBC Cardiff Singer of the World. He has sung Massenet's *Lescaut* at Opéra Monte-Carlo and Kuligin in *Kar'a Kabanova*, Fourth Squire in *Parsifal* and Le Mari in Offenbach's *Le mari à la porte* at the Paris Bastille. He has appeared in Gothenburg and Cagliari as well as at festivals in Gattières, Nice, the Île de la Réunion and Montepulciano. His repertoire also includes Tchaikovsky's *Tomsky*, First Boatman in *A Village Romeo and Juliet*, Ford in Verdi's *Falstaff* and Danilo in a coast-to-coast USA tour of *The Merry Widow*. He recently sang in the world premiere of Birtwistle's *Io Passion* at the Aldeburgh and Bregenz Festivals; the roles of Marcello, Silvio and Mozart's Count at Den Jyske Opera; and Schubert's *Winterreise* in Århus and Copenhagen.

Paul McNamara – Tenor (Ireland)
Harold Mitchell (Mitch)

Paul McNamara made his Opera Ireland debut as Guido Bardi in *Eine florentinische Tragödie* in 2005. Born in Limerick, he studied at UCC, the RIAM and the RCM, London. His former teachers include Paul Deegan and the late Maeve Coughlan. He has sung Mozart's *Idomeneo* with Cape Town Opera, the tenor roles in Janáček's *Cunning Little Vixen* in Brno; and numerous roles in Germany including Tichon in *Káťa Kabanová* in Bielefeld, Christian in Alfano's *Cyrano de Bergerac* in Kiel, Canio in *Pagliacci* in Cortbus, and – with Theater Neustrelitz, where he is currently engaged – the Prince in Dvořák's *Rusalka*, Narraboth in Mariotte's *Salomé*, Lenski in *Eugene Onegin* and Barinkay in *Der Zigeunerbaron*. He has broadcast in Germany and other European countries and has recorded operas by Schreker, Alfano and Strauss for the CPO label. Future plans include Cilea's *Adriana Lecouvreur*, Strauss's *Salome*, *Der fliegende Holländer* and *Eine Nacht in Venedig* in Germany; and *Tannhäuser* at the Monnaie in Brussels.



Edel O'Brien – Mezzo-soprano (Ireland)
Mexican woman

Kilrush-born Edel O'Brien sang Marthe Schwerlein in Opera Ireland's *Faust* in April and a critically acclaimed Maurya in Vaughan Williams's *Riders to the Sea* for Anna Livia Fringe Festival at the NCH in July. She has an Honours Masters Degree in Music and Performance from the NUI Maynooth and was a scholarship student at London's Trinity College of Music, where she achieved Distinction in the Postgraduate Diploma, won the Vocal Faculty Prize and the College Gold Medal, and was awarded an Italian Government Scholarship to study at the Conservatorio Giuseppe Verdi, Milan. In 2002 she was accepted on to the Young Artists' Programme at the Centre de Formation Lyrique, Opera Bastille, Opera National de Paris. During her two years there she won the Prix Lyrique and sang a bridesmaid in Mozart's *Figaro* and Kinderstimme in *Die Frau ohne Schatten* on the main stage of the Bastille. At the L'Opéra de Rouen she sang the Second Maid in *Elektra*.





Sandra Oman – Soprano (Ireland) *Eunice Hubbell*

Winner of the Margaret Burke-Sheridan Award for her outstanding contribution to opera in Ireland, Sandra Oman commenced her studies at the DIT Conservatory of Music, Dublin, and later with Graziella Sciutti in London, but for many years has studied with Conor Farren in Dublin. Roles include: Clotilde, Norma (Opera Holland Park), Tatyana, Eugene Onegin, Semele, Semele and Nedda, Pagliacci (Opera in the Open, Dublin), Mayor's Wife, Jenůfa and Papagena, Die Zauberflöte (Opera Ireland), Valencienne, The Merry Widow, Li, Turandot, and Gilda, Rigoletto (Lyric Opera, Dublin), Susanna, *Le nozze di Figaro* (Cork Opera 2005) and Adele, Die Fledermaus and Gilda, Rigoletto (Co Opera, Ireland). Her recent engagements have included Despina, *Così fan tutte* and Mimi, La bohème (Co Opera), Susanna / *Le nozze di Figaro* and Musetta, La bohème (Lyric Opera, Dublin) and Tisbe, La cenerentola and Flora Bervoix, La traviata (Opera Ireland). Engagements in 2006/2007 include Miceala, Carmen (Lyric Opera, Dublin) and Donna Elvira, Don Giovanni (Longborough Festival Opera), Despina, *Così Fan Tutte* (Opera Ireland), Eunice Hubbell, A Streetcar named Desire (Opera Ireland).



David Brophy (Ireland) *Conductor*

David Brophy, who conducted Opera Ireland's *Die Zauberflöte* last year, was the first person to occupy the position of Assistant Conductor with the RTÉ NSO. A graduate of TCD and the DIT, he has also worked with the RTÉCO, the ICO, the National Chamber Choir, Valdosta SO, OTC, Lyric Opera, Orchestra of St Cecilia, Vox21 and the Crash Ensemble. He has performed throughout Ireland as well as mainland Europe, Africa, the USA and Canada. He has broadcast on RTÉ, BBC, CBC(Canada) and a live EBU broadcast to listeners throughout Europe. In 2003 he performed at the opening ceremony of the Special Olympics World Games and directed the Irish première of Steve Reich's *Music for Eighteen Musicians*. He has premiered many works by Irish composers, including Frank Corcoran, Raymond Deane, Ian Wilson and Shaun Davey. He also works as a pianist and accompanist; and his compositions have won many awards and have been performed at numerous events, including the Belfast *Sonorities* Festival.

Lynne Parker (Ireland) *Director*

Lynne Parker is co-founder and Artistic Director of Rough Magic Theatre Company, for which has directed more than 35 productions including, most recently, *The Life of Galileo* and *The Sugar Wife*. She has also worked at the Abbey and Peacock Theatres where her productions include *The Trojan Women*, *The Doctor's Dilemma*, *Tartuffe*, *Down the Line*, *The Sanctuary Lamp*, *The Drawer Boy* and *The Shape of Metal*. She has won Irish Times/ESB Theatre Awards: *Copenhagen* and *Take Me Away* (Rough Magic) and *Heavenly Bodies* (Abbey). She has also directed productions for Druid, Tinderbox, Opera Theatre Company and 7:84 Scotland and was an associate artist of Charabanc for whom she adapted and directed *The House of Bernarda Alba*. Other companies for whom she has directed include Dublin's Gate Theatre, Bush Theatre, Almeida Theatre, The Peter Hall Company at the Old Vic, West Yorkshire Playhouse, Corn Exchange's Car Show, the Royal Shakespeare Company, Traverse Theatre Edinburgh, bespoke Theatre Company and Birmingham Rep.



Monica Frawley (Ireland) *Designer*

Monica Frawley, who designed Opera Ireland's *Imeneo* and the award-winning *Orfeo ed Euridice*, is a graduate of the NCAD and Central St Martin's School of Art. Over 25 years, her designs have been seen in Ireland, the UK, mainland Europe, the USA, Canada and Australia as well as in film and television. In 2003 she received The Irish Times/ESB Award for Best Costume Design on b*spoke's *The Drunkard*. Recent work for the Abbey and Peacock includes *The Gigli Concert*, *The Tempest*, *By the Bog of Cats*, *Juno and the Paycock*, *Translations*, *Heavenly Bodies* and costumes for *The Playboy of the Western World*. She has also worked with Druid and Belfast's Lyric Theatre. In 2001 she designed *Da* for the Guthrie Theatre in Minneapolis and in 2003 was Design Consultant for the Special Olympics opening ceremony. She designed David Bolger's dance piece *Out of Harm's Way* in Freiburg. Most recently she directed and designed *King Ubu* at the Galway Arts Festival.





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Tina MacHugh (UK) *Lighting designer*

Tina MacHugh's opera credits include: *Apollo and Hyacinthus* (OTC/Classical Opera); *Alcina and Falstaff* (English Touring Opera); *00:00:00:00: Time Code* (ROH, Clore Studio); *Idomeneo* with Plácido Domingo (Los Angeles Opera); *Vera of Las Vegas* (OTC); *The Turn of the Screw* (Wilton's); *Il re pastore* (Opera North); *The Juniper Tree* (Munich Biennale/Almeida Opera); *Idomeneo* and *Le contes d'Hoffmann* (De Vlaamse Opera). Her dance credits include productions for Geneva Ballet, Arc Dance, Houston Ballet, Royal Danish Ballet, London Contemporary Dance Theatre, English National Ballet, Rambert Dance Company and Adventures in Motion Pictures. Current productions include: *The Grapes of Wrath* (Clwyd Theatre Cymru); *The Way Home* (Liverpool Everyman); *Ubu Roi* (Galway Arts Festival) and *The Alice Trilogy* (Abbey Theatre, Dublin). She was nominated for an Olivier Award for her work on *Rutherford and Sons* (NT) and *Ghosts* (RSC), and an Irish Times/ESB Award for *Book of Evidence* (Gate Theatre/Kilkenny), and has worked extensively in the UK both regionally and in the West End.

Mairéad Hurley (Ireland) *Répétiteur*

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairéad has worked on *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *Il barbiere di Siviglia*, *Aida*, *The Flying Dutchman*, *Madama Butterfly*, *Don Carlo*, *Carmen*, *Andrea Chenier*, *Rigoletto*, *Die Zauberflöte*, *Faust*, and two different productions of *La traviata*. She has also worked with OTC, ONI, Wexford Festival and the RTC Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



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Helénè Montague (Sweden) *Assistant director*

Helénè Montague was born in Sweden and grew up in Kilbrittan in West Cork. A founder member of Rough Magic Theatre Company, she is currently an Advisory Council Member and has worked as an actress and a musician in over thirty-five of their productions including *Lady Windermere's Fan*, *Love and a Bottle*, *Northern Star*, *The School for Scandal* and *The Whisperers*. Her other acting work includes the *Beckett Festival* (Gate Theatre), *Trojan Women* (Peacock Theatre), *Massive Damages* (Passion Machine) and *Hamlet* (Second Age). Helénè Montague's recent work as a musical director includes *Tartuffe*, *Sanctuary Lamp*, (Abbey Theatre), *The Drunkard* (B*spoke) and *Heavenly Bodies* (Peacock Theatre). Original music composed for RTE radio productions includes *The Merchant of Venice* and *The Doll's House*. Her television and film credits include *Far and Away*, *War of the Buttons*, *Moll Flanders* and *Making the Cut*.



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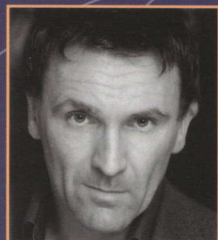
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Katherine O'Loughlin
Kennedy
June Kennedy
Brendan Kennedy
Majella Kennedy
Joan M. Kenny
Noel Kenny
John Keogan
Rhona Keogh
Liam King
Dermot Kinlen
Rita Kirwan
James & Ita Kirwan
Daniel Kitchen
Aisling De Lacy
Pat Laffan
Barbara I. Law
David Lawlor
Conor Lawson
Maureen Lemass
Donal & Helen Linehan
Michael Lloyd
Breda Logan
Kenneth Lucas
Martin Lyes
Catherine Lynch
Maria Lynch
Gerald Lyons
Deirdre Lyons
Joan MacCarthy
W.A.L. & J. MacGowan
Carmel MacHale
Tony Macken
Eithne MacManus

Anne Madsen
Paul Magnier
Martin Maguire
Yvonne Malone
Michelle Malone
Norma Mangan
Anthony & Joan Manning
Annette McAleer
Mary McAnaney
Catherine McBrinn
Terry McCabe
Jim McCafferty
Mary McCarthy
George McCaw
Michael McClintock
James J. McCormack
Angela McCrone
Nuala McDowell
Brendan McEaney
Aidan McGowan
John McGrane
Frank McGuinness
Kevin McGuinness
Felim McLaughlin & Sonya McGuinness
Monica McHenry
Barbara McKenna
Justin McKenna
John & Liz McManus
T.B.H. McMurry
Fergal McNamara
Mark McParland
Terry Meagher
C. H. B. Mee
Patricia Mellon
Stephen & Barbara Mennell
Michael Moloney
Michael & Triona Moloney
Luke Mooney
John Moore

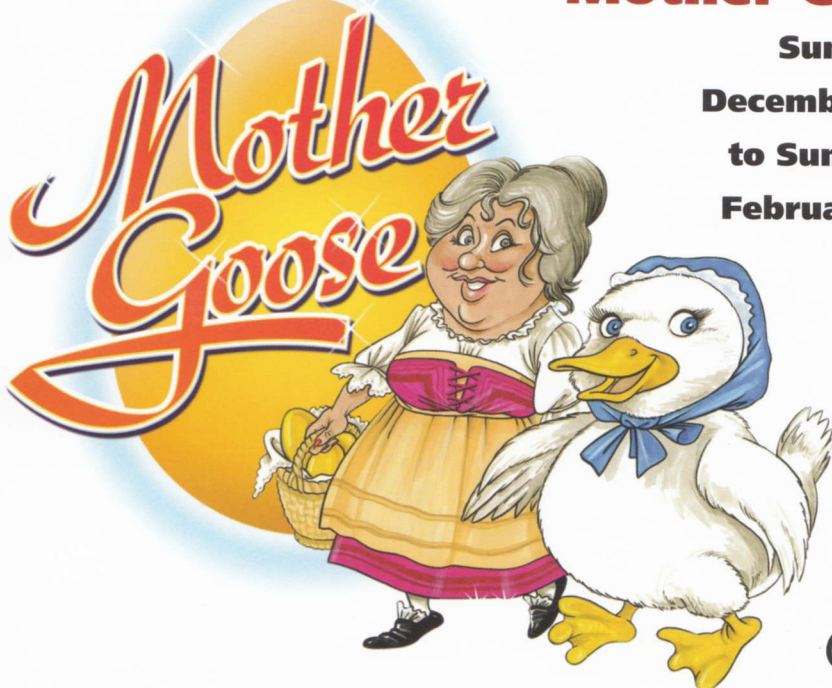
Mother Goose

Sunday 3rd

December 2006

to Sunday 4th

February 2007



At the
GAIETY
THEATRE

The Staff

Denis Desmond	
Caroline Downey Desmond	Directors
John Costigan	Managing Director
Michelle King	PA to Managing Director
Susan Kirby	Director Marketing & Sales
Liz Raleigh	PR & Marketing Assistant
Lynn McDonough	Group Sales Manager
James Muirhead	Box Office Manager
Donogh O'Mahony	Assistant Box Office Manager
Alan McQuillan	Theatre Manager
Carol Patridge	Assistant Theatre Manager
Brian Anderson	Bars Manager
Crispin Hayek	Technical Director
Richie Long	Technical Stage Manager
Aoife Hester	Chief LX
Aaron Dempsey	Assistant Stage Manager
Roger Mooney	Accountant

Stage Door

James Fitzgerald, Anne Marie Farrelly, Caitlin Sewell,
Ernie Beggs

Box Office

Phone Room Supervisor: Nuala Cooke, Leona Talbot,
Dawn Anderson, Maara Mulgrew, Michael Adamson,
Simon Forsyth, Ciaran O'Grady, Sammy Murphy,
Shadaan Felfeli, Stephen Donovan, Suzanne Egan,
Caitlin Sewell

Front of House Staff

Front of House Manager: Bernie Barbour,
Supervisor: Michael Carroll, Joe Crawford, Ciaran Dolan,
Grace Kenna, Agatha Konsik, David Macken, David Martin,
Natta Naga Manesh, Aislinn Ni Uallachain, Oscar Rodriguez,
Graeme Singleton, Amanda Walsh, Johnny White,
Una McCarthy, Carolina Arango, Tanya Murphy,
Magdalena Slabicka, Karolina Wesolowska, Fan Yang,
Malgorzata, Andy Whelan

Bar Staff

Sam Chen, Lai Deng, Laura Kelly, Kate Kirby, Jun Li,
Dermot Madsen, Soazig Metrope, John O'Donoghue,
Gavan O'Halloran, Ruairi O'Grady, Carol Patridge,
David Sheridan, Lucia Soria, Fergal Tittley,
Katarzyna Wesolowska

Housekeeping/Maintenance

Mary Healy, James Donegan, Adam Eppel, Patrick Lloyd,
Josie Llood, Hou Jub Quing, Jim Ging

GAIETY
THEATRE

Friends

Michael & Eileen Moore
Pat Morgan
Michael Moroney
Nicola & Robert Mountford
B.A. Moylan
Kitty Mulligan
Mary New Mulvany
Ray Murphy
Ronan Murphy
David Murphy
Kay Murphy
Thomas & Laura Murphy
Freida Murray
David Neligan
Herman O'Brien
J. Kenneth O'Brien
Jacqueline O'Brien
Rita O'Brien
Patricia O'Brien
Gerard O'Carroll
James & Sylvia O'Connor
Jean O'Connor
John & Viola O'Connor
Eleanor O'Connor
Liam O'Daly
Dorothy Odlum
Mary O'Donnell
Stephen O'Donnell
Colette O'Flaherty
Rosalind O'Hara
David O'Higgins
Sean O'Kelly
Michael A. O'Mahony
Margaret O'Mahony
Anne O'Meara
Joan O'Meara
Desmond O'Neill
Ann O'Neill
Rosemary O'Reilly
Maire O'Reilly

Aidan O'Reilly
Joseph O'Riordan
Peter O'Shaughnessy
Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary Pratt
Mary Prendergast
Seamus Puirseil
Maura Puite
Margaret Quigley
Michael Relihan
H.H. Rennison
Michael Reynolds
Aine Ni Riain
Mary & Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D. Rowan
Jim Ruane
Richie & Mairead Ryan
Jennifer Ryan
Patrick Connolly S.C.
Barbara Schmidt
Angela Scully
Jim Sheerin
Mary J. Sheill
Eileen Sheridan
Mark Sherry
O. D. G. Skelly
J. W. Smyth
Diana Soese

Paddy Spain
Mary Spollen
Rachel Stanton
Rose Stapleton
Jim Stephen
Ursula Sweeney
Aidan Synnott
Julie Talbot Brady
Myles Thorn
John Tierney
Mary Tierney
Kieran Tobin
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Ada Wall
Michael P.G. Wall
Justin Wallace
Thomas Walsh
Brian & Nolie Walsh
Kevin Walsh
Rosemary Walsh
David Walsh
Elizabeth Walshe
Dermot & Maeve Ward
Brendan Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Linda Williams
Denis Wood
Laurence Wyer
Seamus Wynne
William Young
Anonymous (1)



DGOS/Opera Ireland Productions 1941 - 2006

A **Allegra, Salvatore**

Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W
The Bohemian Girl 1943

Beethoven, Ludwig van
Fidelio 1954 1994

Bellini, Vincenzo
La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin
Peter Grimes 1990

Bizet, Georges
Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave
Louise 1979

Cilea, Francesco
Adriana Lecouvreur 1967 1980

Cimarosa, Domenico
Il matrimonio segreto 1961

D

Debussy, Claude
Pelléas et Mélisande 1948

Delibes, Léo
Lakmé 1993

Donizetti, Gaetano
Don Pasquale 1952 1987
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978

Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von
Martha 1982 1992

G

Giordano, Umberto
Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W
Orfeo ed Euridice 1960 2004

Gounod, Charles
Faust 1941 2006
Roméo et Juliette 1945

H

Handel, George F
Giulio Cesare 2001
Messiah 1942
Imeneo 2005

Humperdinck, Engelbert
Hänsel und Gretel 1943 1994

J

Janáček, Leoš
Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz
The Merry Widow 1997

Leoncavallo, Ruggiero
Pagliacci 1941 1998

M

Mascagni, Pietro
L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules
Manon 1952 1980

Top: *La Traviata*, 2005

Below: *Gianni Schicchi*, 2005

Werther 1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte 1950 1993

Don Giovanni 1943 2003

Idomeneo 1956

Die Entführung aus dem Serail 1949 1964

Le Nozze di Figaro 1942 1997

Die Zauberflöte 1990 2005

Mussorgsky, Modest

Boris Godunov 1999

O

Offenbach, Jacques

Les contes d'Hoffmann 1945 1998

P

Ponchielli, Amilcare

La Gioconda 1944 1984

Puccini, Giacomo

La Bohème 1996 2006

Gianni Schicchi 1962 2005

Madama Butterfly 1942 2000

Manon Lescaut 1958 1991

Suor Angelica 1962

Tosca 1941 2004

Turandot 1957 1986

Previn, André

A Streetcar Named Desire 2006

R

Refice, Lufino

Cecilia 1954

Rossini, Gioachino

Il barbiere di Siviglia 1942 1999

La Cenerentola 1972 2006

L'italiana in Algeri 1978 1992

S

Saint-Saëns, Camille

Samson et Dalila 1942 1979

Shostakovich, Dmitri

Lady Macbeth of Mtsensk 2000

Smetana, Bedrich

The Bartered Bride 1953 1976

Strauss, Johann

Die Fledermaus 1962 1998

Der Zigeunerbaron 1964 1997

Strauss, Richard

Der Rosenkavalier 1964 1984

Salome 1999

T

Thomas, Ambroise

Mignon 1966 1973

Tchaikovsky, Peter Ilich

Eugene Onegin 1969 1997

The Queen of Spades 1972 2002

Turnage, Mark-Anthony

The Silver Tassie 2001

V

Verdi, Giuseppe

Aida 1942 2000

Un ballo in maschera 1949 1992

Don Carlo 1950 2001

Ernani 1965 1978

Falstaff 1960 1998

La forza del destino 1951 1973

Macbeth 1963 1997

Nabucco 1962 1986

Otello 1946 1981

Rigoletto 1941 2004

Simon Boccanegra 1956 1974

La traviata 1999 2005

Il trovatore 1941 1995

Victory, Gerard

Music Hath Mischief 1968

W

Wagner, Richard

Der fliegende Holländer 1946 2001

Lohengrin 1971 1983

Tannhäuser 1943 1977

Tristan und Isolde 1953 1963

Die Walküre 1956

Wolf-Ferrari, Ermanno

Il segreto di Susanna 1956

Z

Zemlinsky, Alexander von

Eine florentinische Tragödie 2005



Top: Imeneo, 2005

Below: The Magic Flute, 2005

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